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GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 27-29, 1916

THE Archaeological Institute of America held its eighteenth meeting for the reading and discussion of papers at Washington University, St. Louis, December 28, 29, and 30, in conjunction with the American Philological Association and the College Art Association of America. Three sessions for the reading of papers were held and there were three joint sessions, two with the Philological Association and one with the College Art Association. The abstracts which follow were, with few exceptions, furnished by the authors.

THURSDAY, DECEMBER 28. 9.30 A.M.

1. Professor Martin Sprengling, of the University of Chicago, *Specimens of Arabic Poetry, Mediaeval and Modern, in English Translation.*

No abstract of this paper was received.

2. Professor Leroy Waterman, of the University of Michigan, *The Marriage of Hosea.*

The prime importance of the first three chapters of Hosea lies in the possibility of finding in them the highest ethical contribution of the religion of Israel. The commentators, however, have never been able to agree with respect to the meaning of the prophet's marriage, although upon this the religious teaching of the section absolutely depends. There have been two classes of interpretations according as the account has been conceived as dealing with fact or fancy. Those who have considered the narrative as based on fact have not been able to agree how the facts should be interpreted. A large number regard the account as a later interpretation by the prophet of an earlier experience. Others explain it as a direct command to the prophet. Both are open to criticism in their present form. The latter as the most recent development in the interpretation of Hosea is more particularly discussed in this paper. The solution here proposed is that Gomer's unfaithfulness does not consist in ordinary adultery but in the practice of licentious rites in pursuance of the popular religion. This then constitutes the basis for the prophet's domestic tragedy, out of which comes a higher ethical and religious truth

This involves a reconstruction of the narrative and an attempt to restore the corrupt verse 3:2., out of which comes a suggestion as to Hosea's place of residence and as a partial confirmation of it, the problem of the prophet's southern origin is discussed.

3. Professor George L. Robinson, of the Chicago Theological Seminary, *Where Archaeological Investigation left off in Palestine and Assyria.*

During the season of 1913-14, the Jews under the general supervision of M. Clermont-Ganneau and the immediate direction of Captain Weill, excavated a considerable portion of the hill south of the Temple Area at Jerusalem, known as Ophel, which they had purchased, and discovered among other things: a tower with rock-cut foundations—possibly once the tower of Siloam, —certain cave tombs with oval roofs, a cistern with Roman baths, a Greek inscription which tells of a synagogue, an inn, and a bath as once standing near by, and most important of all an underground rock-cut aqueduct, running parallel to, and probably older than that of Hezekiah, which conducts the water of Gihon to the Pool of Siloam.

As late as May 1914, Prof. E. Sellin formerly of Vienna, assisted by Drs. Proeschniker and Grohmann, was engaged in excavating the mound called Balata, situated about one mile east of Shechem and 200 yards west of Jacob's well. Dr. Macalister had formerly suggested the identification of this Tell with Sychar, but the Austrians now believe that here they have laid bare the true site of ancient Shechem. They discovered foundations of ancient Hebrew houses, a portion of the old city wall of the Amorites, which was thick and oblique, the ruins of a palace, and most noteworthy of all a great triple gateway—the longest yet excavated in Palestine—on the west side of the city. Not far from the Tell, also, an Egyptian sarcophagus was found which is considered to have been Joseph's. It is now in the Munich museum.

Messrs. Woolley and Lawrence, under the direction of Dr. Hogarth for the British Museum, had partially excavated at an expense of \$50,000, the hill of Jerablus (ancient Carchemish) on the Euphrates, an important centre of ancient Hittite civilization. The discoveries included Hittite inscriptions; stone deities, for example, a bearded god seated on a heavy base supported by two lions, thought to belong to the eighth century B.C.; three large gateways, on the inside of the court of one of which were dadoes from five to six feet high, with sculptured slabs of alternating black dolerite and white limestone adorned with carved figures of bulls and horses and chariots in Hittite style; broad steps extending for a hundred feet or more up the face of the acropolis, on the summit of which are the ruins of a great Roman temple and of a palace of Sargon II; and, especially important, a long Hittite text—the longest known, it is claimed,—unfortunately not as yet deciphered. The excavators confessed their embarrassment at not being able to read the Hittite inscriptions which they had found. Perhaps the decipherment of this hitherto unknown tongue by Dr. Figulla of Berlin, and Prof. Hrozný of Vienna as reported in the *Mitteilungen der deutschen Orient-Gesellschaft zu Berlin*, of December 1915, will be of assistance to them after the war.

4. Professor G. W. Elderkin, of Princeton University, *A Helmeted Head of Athena*.

The Princeton head of Athena is a gift by Mrs. A. H. Joline of New York City who acquired it in Rome. The height of the fragment is 33 cm., the head being somewhat under life-size. It has sustained several injuries. The lower end of the helmet, the nose, and the left half of both lips were broken off. Enough remains of the helmet to show that there was no crest. The sharper accents of the left side and its greater corrosion suggest that the head was set close to a wall with the left side turned out and that it may be a fragment of a gable group. The style presupposes the art of Praxiteles with his softer treatment of details. This is particularly noticeable in the eye where the transition from eye-ball to lid is barely perceptible. The corners of the mouth seem hard in the front view, but this hardness disappears when the head is seen in profile. The work is to be dated near the end of the fourth century, B.C.

THURSDAY, DECEMBER 28. 2.30 P.M.

1. Mr. Garrett Chatfield Pier, of Greenwich, Connecticut, *The Art of the Priest-Eshin*.

The art of most early Chinese and Japanese painters lacks personality, but such is not the case with that of Genshin, or, as he is better known, Eshin Sozu. He was born at Yamato about 942 A.D., spent his early life in a monastery on Mount Hiyei, and his later years as Abbot of Yogawa, where he wrote his treatises on Buddhism consisting of more than one hundred volumes. Among these was the famous *Ojo-Yoshu*, or *Entry into Paradise*. He died in 1017 after a life of achievement. Eshin excelled in both painting and sculpture, following as models the work of Chinese artists of the eighth century. Not much is known of his sculpture, but from his paintings one may gain a true appreciation of his artistic ability. He delighted in representing landscapes, waterfalls, or hills and valleys with blossoming cherry trees, and at the same time the tranquil figure of Amida, perhaps accompanied by Kwannon and Seishi, or surrounded by a retinue of angel musicians. His technique differed from that of the Chinese painters of the early Tang period in that he used cut gold leaf, sometimes superposed upon gold. Thus the flesh of his figures appears in flat gold leaf while the drapery is composed of gold leaf with minute arabesques. The gold was attached to the silk background with glue, the fine details such as folds of drapery sketched in, covered with glue and minute hair lines of gold applied. Different shades of gold were also used. Judged by his works, especially those representing Amida, Eshin must be ranked high among the great oriental painters.

2. Professor Charles C. Torrey, of Yale University, *The Art of the Hairdresser in Ancient Babylonia*.

The Semites in Old Babylonia, men as well as women, seem always to have worn their hair long. The men wore long beards, but the upper lip was often shaven. Implements for curling or "waving" the hair, similar to our curling-irons, seem to have been used in Babylonia, as they were also in Greece and

Rome. The Sumerians appear on the monuments with their heads shaven from crown to chin. The pictures of gods, to be sure, are furnished with long hair and beards; and there are a few other exceptions. These representations reflect in part actual customs of personal adornment and in part religious conventions. It does not yet seem possible to formulate satisfactory rules for the interpretation of all the material thus far known. One of the most familiar conventions is that employed in the representations of the hero Gilgamesh, whose curled locks are unlike those pictured on any other human or divine being. There are two or three distinct variations, beginning in the most ancient period. The braided or twisted queue falling down the back was always the favorite mode of hairdressing for women; but there were many ways of treatment. On some of the oldest Babylonian cylinder seals the hair of the female figures is looped behind the head in a loose knot which is singularly hideous. At a somewhat later period, not far from the time of the first Sargon, gods and human beings, both men and women, are shown with the hair knotted in a peculiar and rather simple style which later becomes more complicated. Numerous distinct styles of knots and other varieties of coiffure can be connected with certain periods in the history of old Babylonia, the cylinder seals providing the most important material. Conservatism and conscious archaism in glyptic art, however, doubtless preserved some modes which had disappeared from actual use. One of the most characteristic examples is the elaborate knot, sometimes almost like a figure eight, which seems to have come into fashion at about the period of Gudea. All the most interesting styles of hairdressing belong to the older periods of Babylonian history. With the Assyrian period there came in a single stiff and rather heavy style which became conventional on the monuments of all Western Asia. In the art, at least, we have from this time on a comparatively uninteresting uniformity, in this particular, in Babylonia, though there was doubtless considerable variety in the fashions actually current from one period to another.

3. Mr. Kenneth M. Chapman, *Cave Pictographs of the Rito de los Frijoles, New Mexico*. Read by Professor Mitchell Carroll.

No abstract of this paper was received.

FRIDAY, DECEMBER 29. 9.30 A.M.

Joint Session with the College Art Association of America

1. Professor John Pickard, of the University of Missouri, *The History of Art in Colleges and Universities*.

No abstract of this paper was received.

2. Professor David M. Robinson, of Johns Hopkins University, *Some Greek Vases at the Johns Hopkins University*.

This paper, illustrated with nearly fifty slides, gave a rapid survey of the vases which are now exhibited in the archaeological museum of the new quarters of the Johns Hopkins University at Homewood. Many of the vases belong to the reader of the paper, and others to the Baltimore Society of the Archaeo-

logical Institute. They range in date from 2500 B.C. down to late Roman times. There are specimens of Minoan and Mycenaean wares, many geometric, proto-Corinthian, and Corinthian vases, black-figured and red-figured hydriae, amphorae, craters, lecythi, and cylices, white Athenian lecythi, Etruscan vases, Roman vases, especially an oenophorus, fragments of Arretine ware, etc. There are signed vases by Nicosthenes, Xenocles, Epictetus (the only one in America), Phintias, Talaus, others in the style of Chachrylion, the Panaetius master, and Macron. Especial attention was called to an important archaic hydria which has on the shoulder a unique representation of the chasing of Perseus by two Gorgons. Athena, without attributes, and Hermes are present, and a running snake is represented beneath Perseus.

A cylix by Xenocles shows a Hippalectryon, a combination of horse and cock, not a big cock as the Greek lexicographers say. Its origin is not to be sought in Aeschylus, who probably did not introduce the monster into his plays. It was known to artists much earlier and had a magic, apotropaic quality. The idea came from Ionia where the Mycenaean tendency toward fantastic combinations of human and animal forms survived.

A black-figured lecythus with the story of Caeneus, and the cylices already published by Hartwig, many with *καλός* names, and others signed, were then discussed, and mistakes in Hartwig's drawings were pointed out. One unpublished cylix proved after cleaning to be made up of ancient fragments with several modern pieces. One of the ancient pieces representing a Maenad is in entirely different style from the crude drawing of the rest of the vase. The whole feeling and technique, the delicate hand, the wrist with the bracelet, the pointed elbow, the beautiful profile of the face, the eye, the earring, the use of red as an accessory, the fine delicate lines in the drapery, and the resemblance to figures on the two signed vases of Oltos leave no doubt that this beautiful fragment is in the style of Oltos.

Another cylix, which seemed to be complete, but had been entirely painted over, also proved after cleaning to be made up of ancient fragments representing on the interior and exterior scenes from the symposium, clearly in the style of Duris.

A red-figured pyxis representing a door and women running toward it, signed by the hitherto unknown potter Talaus was then discussed, and also a fragment of an oenochoe with the inscription *ὁ πατήρ Ἀκρόπρωι*. Two white lecythi, one with the representation of the soul in the form of a pretty little female figure with butterfly wings, are important, also a Cabiric vase with the story of Odysseus and Circe, and a red-figured hydria with a replica of the story of Rhesus (*Il. X*, 469 f.). Other vases of interest are a fifth century, red-figured, bell-shaped crater from Tarentum, representing initiates into the Bacchic mysteries, a Nolan amphora with the story of Midas, fragments of Panathenaic vases, Campanian fish-plates, late Etruscan vases in the form of a duck, a type that goes back to Trojan and Cyprian wares and has a long development extending to modern times, when in Greece today such vases are called *παπιαίς*, and in Mexico are used for sprinkling holy water. Finally the Roman vases were discussed. It is impossible to give an adequate idea of this collection in a short summary, but there is abundant material for a series of articles which are being prepared for publication.

3. Professor Herbert Richard Cross, of the University of Michigan, *The Study of American Art in American Colleges*.

No abstract of this paper was received.

4. Professor Fiske Kimball, of the University of Michigan, *Foundations of our National Architecture*.

No abstract of this paper was received.

5. Professor Alfred M. Brooks, of the University of Indiana, *The Place of Architecture in the Liberal Arts Course*.

No abstract of this paper was received.

6. Professor Wells Bennett, of the University of Michigan, *The Competitions for the Federal Buildings, 1792*.

Major L'Enfant's plan for the Capitol City of Washington contemplated the erection of suitable public buildings. To secure designs for the Capitol and President's house advertisements for plans were published by the commissioners of the federal buildings. Those who entered the competition and whose drawings are recorded, fall into three classes—the carpenter architects, who were builders primarily, the amateurs, gentlemen who took up the practice of architecture as an accomplishment, and the professional architects, trained through academic study. Among some fifteen competitors, Samuel Dobie, who had built the Virginia state capitol, Samuel McIntire, the Salem builder-architect and wood-carver, Doctor William Thornton, a versatile English-bred gentleman, who studied architecture for a few months and submitted the successful design, and Stephan Hallet, a French "*architecte expert*," a rank second only to the Academicians, are most worthy of notice.

To Thornton and Hallet, together with Thomas Jefferson, whose influence was great in molding public opinion as to the desirable type of building, the design as finally executed owed most. The first American competition of note shows the small beginnings of architectural practice in the newly founded republic. The designs for the most part were inspired by such works as Gibbs' *Designs in Architecture* and the *Vitruvius Britannicus*, Stephen Hallet being the only competitor to have had academic training. His designs, in the finished French academic manner, set up new architectural standards in America. In the subsequent development of our national architecture they may be said to mark the end of the Colonial period.

7. Professor Holmes Smith, of Washington University, *Some Aspects of Art Instruction in Colleges and Universities of the United States*.

No abstract of this paper was received.

FRIDAY, DECEMBER 29. 3 P.M.

1. Miss Georgiana Goddard King, of Bryn Mawr College, *St. Mary of Melón*. Read by Professor Walton.

Of the Cistercian church, S. Maria de Melón, nothing is known except that it was founded in 1142 and commenced in 1147. It has the French plan of

ambulatory and radiating chapels, rib-vaults, a chevet, transepts, and one nave (of which only one bay remains). The proportions of the space and absence of nave-aisles suggest influence of the Friars' Gothic. The ambulatory recalls Moreruela, founded in 1131 and commenced in 1142; the capitals recall Font-froide and Veruela. The nave of Orense apparently affected it. Orense was begun in the middle of the twelfth century, consecrated in 1194, mainly finished by 1248, the porch added in the fifteenth century, and the ambulatory in the sixteenth. Melón must have been built mostly in the thirteenth and fourteenth centuries, with alterations in the seventeenth.

This paper will be published in full in a later number of the JOURNAL.

2. Professor T. Lindsey Blayney, of the Rice Institute, *Great Monuments of the Architecture of India*.

No abstract of this paper was received.

FRIDAY, DECEMBER 29. 8 P.M.

Joint Session with the American Philological Association

1. Professor James H. Breasted, of the University of Chicago, *The Studio of an Egyptian Portrait Sculptor*.

No abstract of this paper was received.

2. Mr. William Templeton Johnson of San Diego, *The Archaic Architecture of New Mexico*.

New Mexico is little known and sparsely populated, but its history is rich and varied. Eighty years before the Pilgrims landed at Plymouth, Coronado had explored the Rio Grande Valley and New Mexico was permanently occupied more than one hundred and fifty years before the founding of the first Mission in California. The early explorers were astonished to find a tenement house type of architecture flourishing along the Rio Grande. The pueblos were great fortresses, like rookeries, sometimes containing one thousand rooms and rising to a height of five stories and usually built about an interior court. The walls were puddled adobe or roughly hewn stone, the rafters pine logs, the small branches being laid across the rafters and covered with adobe to form the roof or the floor of the room above. Adobe has remained to this day the chief building material in New Mexico. Its use is very appropriate in this dry and arid region and the soft rich color of the sun-dried bricks blends harmoniously with the brilliant sky. It was natural that Spanish Colonial architecture in New Mexico was strongly influenced by that of the pueblos, for undoubtedly the Indians were the chief source of labor supply.

The settlers built twenty-five churches between 1600 and 1630. These constituted a distinct type, often cruciform in plan, with bell towers, and dependent monastic buildings. The walls were enormously thick and the windows very small. The most interesting feature of these buildings was the great pine beams of the roof, which were supported on single or double rows of rough-hewn corbels. The beams and corbels were often ornamented with crude carvings made with gouge and chisel, and when these were painted the effect.

was very striking. It is interesting to study the development of these corbels or bolsters. The motive seems to be derived from the acanthus leaf modillion of the Roman cornice. It was freely used in the Italian Renaissance, and in Spain became a grotesque feature grafted on the capitals of columns for greater support of the architrave. In Mexico it was further simplified and in New Mexico passed from stone to wood and became simplified to its lowest terms.

The secular architecture of New Mexico has as definite characteristics as that of the churches, the main features being the use of the recessed portal and placita, thick walls, small windows, and projecting roof beams,—all horizontal lines being very strongly marked. This very picturesque architecture has been sadly neglected and repairs have been entirely out of keeping with the original style. However, a movement was started in Santa Fé a few years ago to awaken interest in the old architecture, and much creditable work has already been done in reviving the style.